


MUSIC - UNIVERSITY OF TORONTO

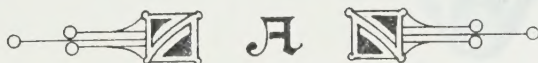


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Stabat Mater



Symphonic Cantata

for

Soli, Chorus and Orchestra

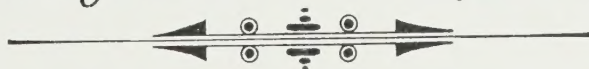
Composed by

Charles Villiers Stanford

OP. 96

Price
Four Shillings net.

Pianoforte arrangement
by the composer.



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Index.

	Page
I. Prelude.	2
II. Quartet and Chorus.—“Stabat Mater”.	28
III. Intermezzo.	60
IV. Quartet and Chorus.—“Eja Mater”.	66
V. Finale.	85



Stabat Mater.

I. Prelude.

C. V. Stanford, Op. 96.

Largo.

Primo.

Secondo.

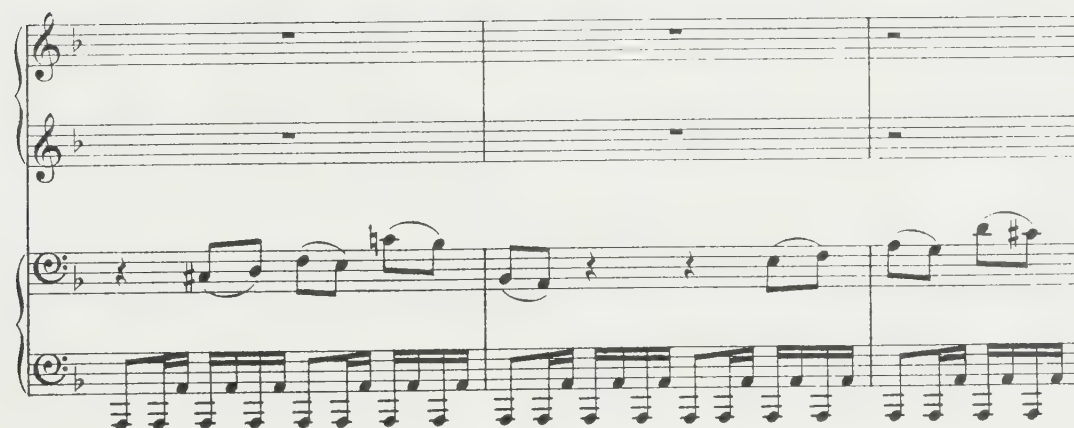


Allegro e feroce.

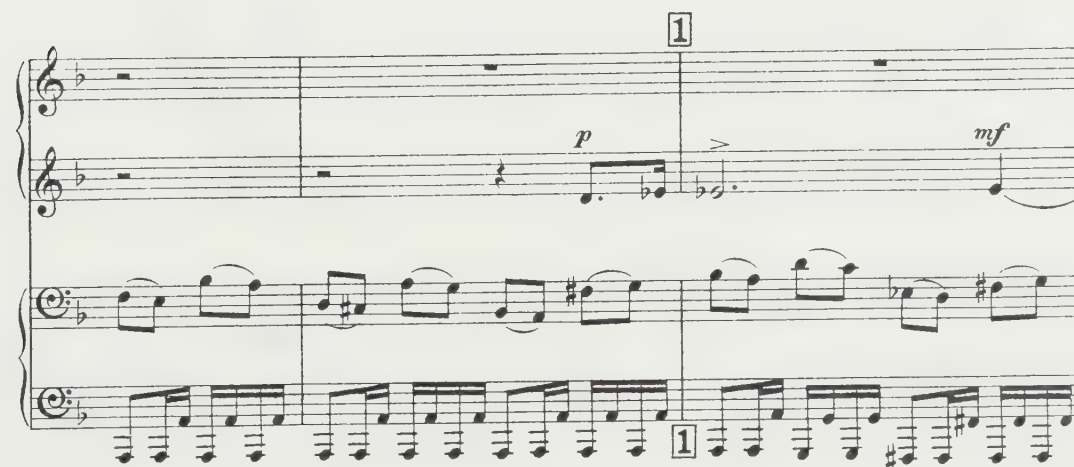




First system of musical notation. The top two staves (treble and alto clefs) are empty. The bottom two staves (bass and tenor clefs) contain a piano introduction. The bass staff has a whole rest followed by a half note G#2, then a quarter note A2, and a half note B2. The tenor staff has a whole rest followed by a half note G#2, then a quarter note A2, and a half note B2. The piano dynamic *p* is marked below the bass staff.

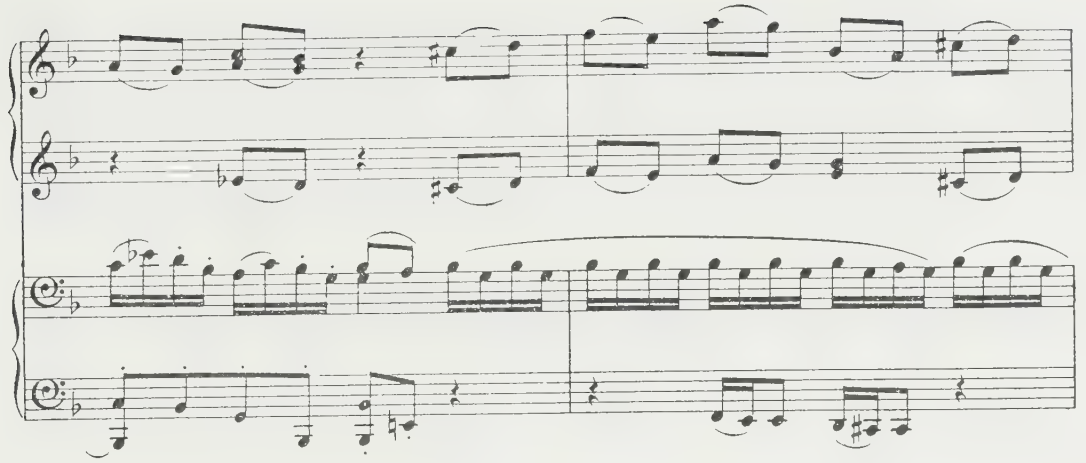


Second system of musical notation. The top two staves are empty. The bottom two staves continue the piano introduction. The bass staff has a whole rest followed by a half note G#2, then a quarter note A2, and a half note B2. The tenor staff has a whole rest followed by a half note G#2, then a quarter note A2, and a half note B2.

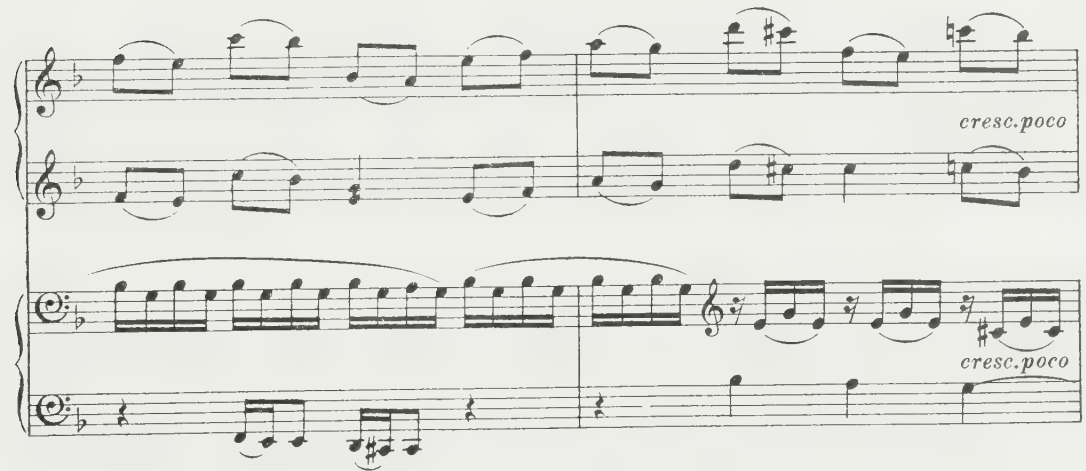


Third system of musical notation. The top two staves are empty. The bottom two staves continue the piano introduction. The bass staff has a whole rest followed by a half note G#2, then a quarter note A2, and a half note B2. The tenor staff has a whole rest followed by a half note G#2, then a quarter note A2, and a half note B2. The piano dynamic *p* is marked below the bass staff. A first ending bracket labeled **1** is placed above the bass staff, starting from the first measure of the system and ending at the first measure of the next system. The piano dynamic *mf* is marked below the bass staff at the end of the first ending.

The musical score is written for piano and consists of three systems, each containing four staves. The key signature is one flat (B-flat). The first system shows a complex texture with many sixteenth and thirty-second notes in the left hand. The second system features more melodic lines in the right hand. The third system continues the intricate piano accompaniment.



First system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time and B-flat major. The first staff has a melody with eighth and quarter notes. The second staff has a similar melody. The third staff has a continuous eighth-note accompaniment. The fourth staff has a bass line with quarter and eighth notes.



Second system of musical notation, continuing the piece. It features the same grand staff layout. The first staff has a melody with eighth and quarter notes. The second staff has a similar melody. The third staff has a continuous eighth-note accompaniment. The fourth staff has a bass line with quarter and eighth notes. The notation includes a *cresc. poco* marking in the second staff.



Third system of musical notation, continuing the piece. It features the same grand staff layout. The first staff has a melody with eighth and quarter notes. The second staff has a similar melody. The third staff has a continuous eighth-note accompaniment. The fourth staff has a bass line with quarter and eighth notes. The notation includes a *a poco* marking in the first staff and a *a poco* marking in the third staff. The piece concludes with a final chord in the first staff.

This musical score is for a piano piece, spanning measures 6 to 14. It is written for four staves: two for the right hand and two for the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each containing two measures. Measure numbers 6, 8, and 10 are indicated at the beginning of their respective systems. The first system (measures 6-7) features triplet eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The second system (measures 8-9) continues the accompaniment and introduces a crescendo in the right hand. The third system (measures 10-11) features a forte (f) dynamic and a more complex right-hand melody. The final system (measures 12-13) shows the right hand playing a descending scale-like figure while the left hand continues its accompaniment. The score concludes with a final measure (14) in the third system.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure contains a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The second measure continues the melodic development with some rests in the upper staves and sustained notes in the lower staves.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The third measure shows a continuation of the melodic line in the upper staves, with some notes marked with accents. The fourth measure features a more complex melodic line in the upper staves, with some notes marked with accents, and a rhythmic accompaniment in the lower staves.

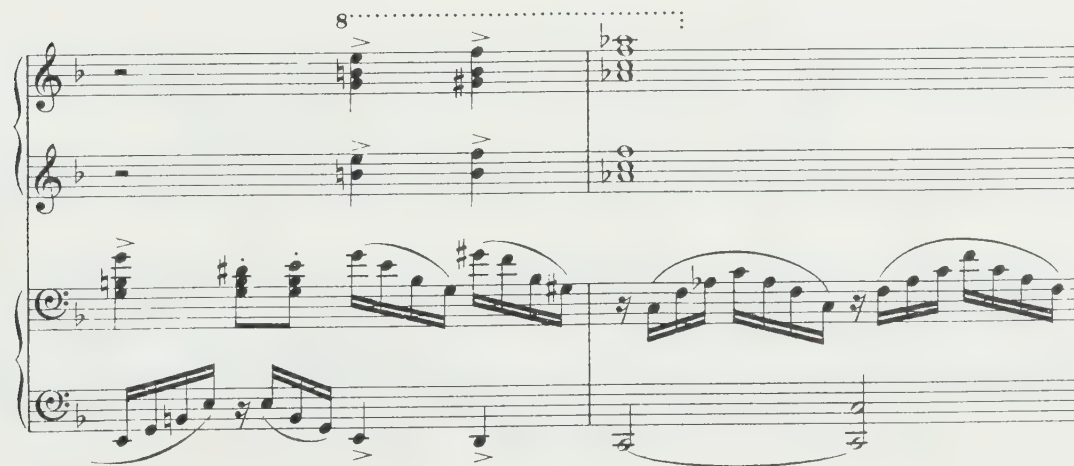
The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The fifth measure shows a continuation of the melodic line in the upper staves, with some notes marked with accents. The sixth measure features a more complex melodic line in the upper staves, with some notes marked with accents, and a rhythmic accompaniment in the lower staves.



The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first measure shows a whole note chord in the right hand and a half note chord in the left hand. The second measure shows a whole note chord in the right hand and a half note chord in the left hand. The third measure shows a whole note chord in the right hand and a half note chord in the left hand. The fourth measure shows a whole note chord in the right hand and a half note chord in the left hand.



The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first measure shows a whole note chord in the right hand and a half note chord in the left hand. The second measure shows a whole note chord in the right hand and a half note chord in the left hand. The third measure shows a whole note chord in the right hand and a half note chord in the left hand. The fourth measure shows a whole note chord in the right hand and a half note chord in the left hand.



The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first measure shows a whole note chord in the right hand and a half note chord in the left hand. The second measure shows a whole note chord in the right hand and a half note chord in the left hand. The third measure shows a whole note chord in the right hand and a half note chord in the left hand. The fourth measure shows a whole note chord in the right hand and a half note chord in the left hand.

First system of musical notation, measures 1-2. The system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a measure rest, followed by a measure with a treble clef, a key signature change to two flats (B-flat, E-flat), and a common time signature. The second staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The third staff is a bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The fourth staff is a bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The system is marked with a '3' in a box at the beginning of the first staff and a '3' in a box at the beginning of the fourth staff. The first measure of the first staff is marked with an '8' and a dotted line. The first measure of the second staff is marked with a '3' in a box. The first measure of the third staff is marked with a '3' in a box. The first measure of the fourth staff is marked with a '3' in a box.

Second system of musical notation, measures 3-4. The system consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The second staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The third staff is a bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The fourth staff is a bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The system is marked with a '3' in a box at the beginning of the first staff and a '3' in a box at the beginning of the fourth staff. The first measure of the first staff is marked with a '3' in a box. The first measure of the second staff is marked with a '3' in a box. The first measure of the third staff is marked with a '3' in a box. The first measure of the fourth staff is marked with a '3' in a box.

Third system of musical notation, measures 5-6. The system consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The second staff is a treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The third staff is a bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The fourth staff is a bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature. The system is marked with a '3' in a box at the beginning of the first staff and a '3' in a box at the beginning of the fourth staff. The first measure of the first staff is marked with a '3' in a box. The first measure of the second staff is marked with a '3' in a box. The first measure of the third staff is marked with a '3' in a box. The first measure of the fourth staff is marked with a '3' in a box. The system is marked with a 'p' (piano) dynamic marking in the second measure of the second staff and the second measure of the fourth staff.



First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff contains a dense, rapid sixteenth-note passage. The fourth staff contains a slower, more melodic line.



Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first staff has a *f* marking. The second staff has a *f* marking. The third staff contains a dense, rapid sixteenth-note passage. The fourth staff contains a slower, more melodic line.



Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The first staff has a *f* marking. The second staff has a *f* marking. The third staff contains a dense, rapid sixteenth-note passage. The fourth staff contains a slower, more melodic line.

First system of musical notation. It consists of two grand staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The first measure of the treble staff is marked *ff* (fortissimo). The first measure of the bass staff is also marked *ff*. There are four measures in total. The first measure has a box with the number '4' above it. The second measure has a box with the number '4' below it. The third and fourth measures contain complex melodic and harmonic patterns with slurs and ties.

Second system of musical notation. It consists of two grand staves. The key signature has one flat. The time signature is 4/4. The first measure of the treble staff is marked *dim.* (diminuendo). The first measure of the bass staff is also marked *dim.*. There are four measures in total. The first measure has a box with the number '4' above it. The second measure has a box with the number '4' below it. The third and fourth measures contain complex melodic and harmonic patterns with slurs and ties.

Third system of musical notation. It consists of two grand staves. The key signature has one flat. The time signature is 4/4. The first measure of the treble staff is marked *mf* (mezzo-forte). The first measure of the bass staff is marked *p* (piano). There are four measures in total. The first measure has a box with the number '4' above it. The second measure has a box with the number '4' below it. The third and fourth measures contain complex melodic and harmonic patterns with slurs and ties.

First system of musical notation, measures 1-4. The music is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

Second system of musical notation, measures 5-8. The right hand continues the melodic development. The left hand features a more active accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*). Measure numbers 5, 6, 7, and 8 are indicated below the staves.

Third system of musical notation, measures 9-12. The right hand has a more static, chordal texture. The left hand features a rhythmic accompaniment with eighth notes. Dynamics include piano (*p*) and pianissimo (*pp*). Measure numbers 9, 10, 11, and 12 are indicated below the staves.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure contains a half note G4 and a half note F4 in the right hand, and a half note G3 and a half note F3 in the left hand. The second measure contains a half note E4 and a half note D4 in the right hand, and a half note E3 and a half note D3 in the left hand. The third measure contains a half note C4 and a half note B3 in the right hand, and a half note C3 and a half note B2 in the left hand. The system concludes with a double bar line.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure contains a half note G4 and a half note F4 in the right hand, and a half note G3 and a half note F3 in the left hand. The second measure contains a half note E4 and a half note D4 in the right hand, and a half note E3 and a half note D3 in the left hand. The third measure contains a half note C4 and a half note B3 in the right hand, and a half note C3 and a half note B2 in the left hand. The fourth measure contains a half note B3 and a half note A3 in the right hand, and a half note B2 and a half note A2 in the left hand. The system concludes with a double bar line.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure contains a half note G4 and a half note F4 in the right hand, and a half note G3 and a half note F3 in the left hand. The second measure contains a half note E4 and a half note D4 in the right hand, and a half note E3 and a half note D3 in the left hand. The third measure contains a half note C4 and a half note B3 in the right hand, and a half note C3 and a half note B2 in the left hand. The fourth measure contains a half note B3 and a half note A3 in the right hand, and a half note B2 and a half note A2 in the left hand. The system concludes with a double bar line.

This musical score is for a piano piece, likely in B-flat major or D-flat major, as indicated by the two flats in the key signature. The score is written for a grand piano, with a right-hand staff (treble clef) and a left-hand staff (bass clef). The music is organized into three systems, each containing two staves. The first system (measures 1-3) shows a right-hand part with a whole rest followed by a half note chord, and a left-hand part with a continuous eighth-note melody. The second system (measures 4-6) features a right-hand part with a half note chord and a left-hand part with a continuous eighth-note melody. The third system (measures 7-9) shows a right-hand part with a half note chord and a left-hand part with a continuous eighth-note melody. The fourth system (measures 10-12) shows a right-hand part with a half note chord and a left-hand part with a continuous eighth-note melody. The score includes various musical notations such as rests, notes, and slurs.

First system of musical notation, measures 1-3. The system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat). Measure 1: Treble staves have a whole rest; bass staves have a half note G2. Measure 2: Treble staves have a half note A2; bass staves have a half note G2. Measure 3: Treble staves have a half note B2; bass staves have a half note A2. Dynamics: *p* (piano) at the start of measure 2, and *poco cresc.* (poco crescendo) at the start of measure 3.

Second system of musical notation, measures 4-6. The system consists of four staves. Measure 4: Treble staves have a half note C3; bass staves have a half note G2. Measure 5: Treble staves have a half note D3; bass staves have a half note A2. Measure 6: Treble staves have a half note E3; bass staves have a half note B2. A box containing the number 7 is placed above the treble staff at the end of measure 6. A repeat sign is placed at the end of measure 6.

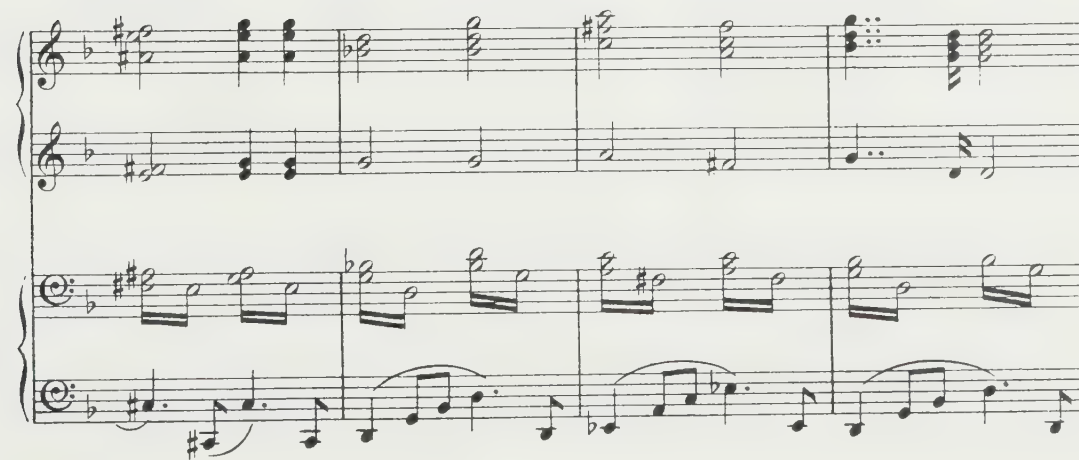
Third system of musical notation, measures 7-9. The system consists of four staves. Measure 7: Treble staves have a half note F3; bass staves have a half note C3. Measure 8: Treble staves have a half note G3; bass staves have a half note D3. Measure 9: Treble staves have a half note A3; bass staves have a half note E3. A box containing the number 7 is placed below the bass staff at the end of measure 9.



First system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff has a *cresc.* marking. The music consists of various chords and melodic lines, with some notes beamed together.



Second system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff has a *p* marking, and the second staff has a *mf* marking. The music continues with various chords and melodic lines, including some triplets.



Third system of musical notation, featuring a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music continues with various chords and melodic lines, including some triplets.

Musical score for piano, measures 8-11. The score is written for two staves (treble and bass clef) and includes dynamic markings such as *cresc.* and *f*.

Measure 8: The right hand features a complex chordal texture with a *cresc.* marking. The left hand has a melodic line with a *cresc.* marking.

Measure 9: The right hand continues the complex chordal texture. The left hand has a melodic line with a *cresc.* marking.

Measure 10: The right hand continues the complex chordal texture. The left hand has a melodic line with a *cresc.* marking.

Measure 11: The right hand continues the complex chordal texture. The left hand has a melodic line with a *cresc.* marking.

First system of musical notation. It consists of two grand staves (treble and bass clef). The key signature has one flat (B-flat). The first staff has a melodic line with eighth notes and a forte (*ff*) dynamic marking. The second staff has a bass line with eighth notes and a forte (*ff*) dynamic marking. The system ends with a repeat sign.

Second system of musical notation, starting with a boxed measure number 9. It consists of two grand staves. The first staff has a melodic line with eighth notes and a forte (*sf*) dynamic marking. The second staff has a bass line with eighth notes and a forte (*sf*) dynamic marking. The system ends with a repeat sign.

Third system of musical notation. It consists of two grand staves. The first staff has a melodic line with eighth notes and a forte (*sf*) dynamic marking. The second staff has a bass line with eighth notes and a forte (*sf*) dynamic marking. The system ends with a repeat sign.

8

8

sf

sf

sf

8

8

sf

10

10

sf

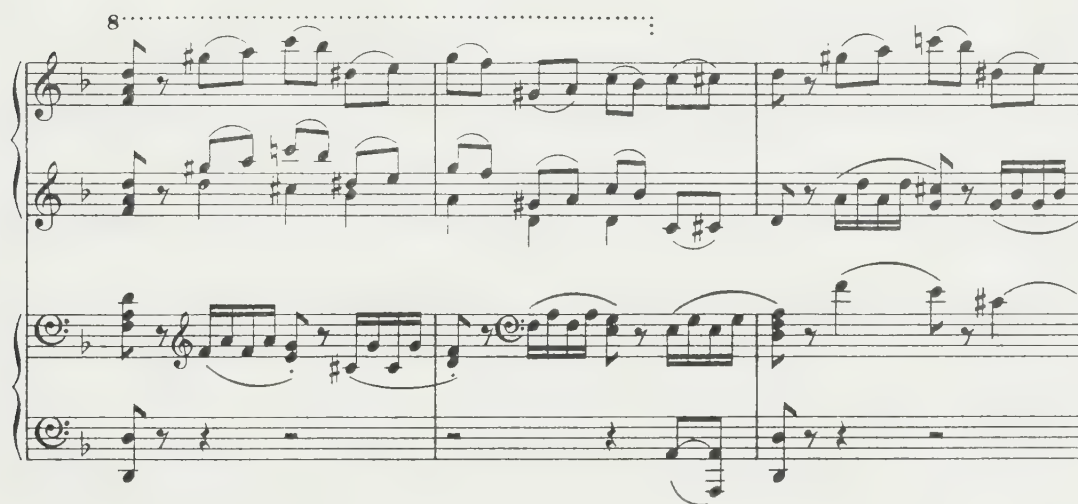
10

8



First system of music, measures 1-3. The score is in 2/4 time with a key signature of one flat (B-flat). It features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes, and various rests.

8



Second system of music, measures 4-6. The texture continues with intricate melodic and harmonic lines in both hands, maintaining the 2/4 time and one-flat key signature.



Third system of music, measures 7-9. The score includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The music continues with complex rhythmic patterns and rests.

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first two staves have a *cresc.* marking. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes. A *f* (forte) marking appears in the third measure of the top staff and the fourth measure of the bottom staff.

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes. A *ff* (fortissimo) marking appears in the fourth measure of the bottom staff. The system is marked with a box containing the number 11 at the end of the first and last measures.

First system of musical notation, measures 1-4. The system consists of four staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The key signature has one flat (B-flat). Measure 1 contains eighth notes in the top staff and a fortissimo (*ff*) dynamic marking. Measure 2 contains eighth notes in the top staff. Measure 3 contains eighth notes in the top staff. Measure 4 contains eighth notes in the top staff and chords in the grand staff.

Second system of musical notation, measures 5-8. The system consists of four staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The key signature has one flat (B-flat). Measure 5 contains chords in the top staff and eighth notes in the grand staff. Measure 6 contains chords in the top staff and eighth notes in the grand staff. Measure 7 contains chords in the top staff and eighth notes in the grand staff. Measure 8 contains chords in the top staff and eighth notes in the grand staff.

Third system of musical notation, measures 9-12. The system consists of four staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The key signature has one flat (B-flat). Measure 9 contains chords in the top staff and eighth notes in the grand staff. Measure 10 contains chords in the top staff and eighth notes in the grand staff. Measure 11 contains chords in the top staff and eighth notes in the grand staff. Measure 12 contains chords in the top staff and eighth notes in the grand staff.

8.....

dim. poco a poco

dim. poco a poco

12

12

12

p

dim.

p

dim.

pp

pp

ppp

(♩ = ♩)

Molto solenne e tranquillo.

p marcato il tema

First system of music, measures 1-3. The score is written for piano with treble and bass staves. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Measure 1 is in 2/4 time, measure 2 is in 2/4 time, and measure 3 is in 2/4 time.

Second system of music, measures 4-6. Measure 4 is marked with a box containing the number 13. The music continues with complex rhythmic patterns. Dynamic markings include *p* (piano) in measure 5 and *p* in measure 6. The key signature remains two sharps.

Third system of music, measures 7-9. Measure 7 is marked with a box containing the number 13. The music continues with complex rhythmic patterns. Dynamic markings include *sost.* (sostenuto) in measure 8 and *f* (forte) in measure 9. The key signature remains two sharps.

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The first two measures contain complex chords and melodic lines. The third measure has a *pp* (pianissimo) dynamic marking. The fourth measure has a *p* (piano) dynamic marking.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The first two measures contain complex chords and melodic lines. The third measure has a *p* (piano) dynamic marking. The fourth measure has a *pp* (pianissimo) dynamic marking.

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The first two measures contain complex chords and melodic lines. The third measure has a *dim.* (diminuendo) dynamic marking. The fourth measure has a *pp* (pianissimo) dynamic marking.

musical score system 1. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains whole rests for the first four measures, followed by a half note G#4 and a quarter note A#4 in the fifth measure, with the instruction *molto espressivo* above. The lower staff is in bass clef with a key signature of two sharps. It features a melodic line in the first two measures, followed by a series of chords in the third measure marked *ppp*, and then a sequence of eighth-note chords in the fourth and fifth measures.

musical score system 2. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains whole rests for the first four measures, followed by a half note B4 in the fifth measure. The lower staff is in bass clef with a key signature of two sharps. It features a melodic line in the first two measures, followed by a series of chords in the third measure marked *p*, and then a sequence of eighth-note chords in the fourth and fifth measures marked *pp*.

musical score system 3. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains whole rests for the first four measures, followed by a half note B4 in the fifth measure, with the instruction *lunga* above. The lower staff is in bass clef with a key signature of two sharps. It features a melodic line in the first two measures, followed by a series of chords in the third measure, and then a sequence of eighth-note chords in the fourth and fifth measures marked *lunga* and *attacca*.

II. Quartet and Chorus.

Andante molto espressivo.

SOPRANO SOLO.

pp

p

Sta-bat ma - ter, do - lo - ro - sa, do -
 Stood the mo - ther, sor - row - la - den, sor -

Pianoforte.

p

- lo - ro - sa,
 - row - la - den,

Jux - ta cru - cem,
 By the cross - tree,

p

la - cri - mo - sa,
 bit - ter weep - ing,

15 *mf*

la - - - cri - mo - - sa,
 bil - - - ter weep - - ing,

15

Dum pen - de - bat, pen - de - - bat
 Where He hung, He hung

SOPRANO.
 Fi - li - us.
 her son, — the Lord.

ALTO.

TENORE.
p
 Sta - bat ma - ter,
 Stood the mo - ther,

BASSO.

SOLI.

p

Sta - bat ma - ter, do - - - lo -
 Stood the mo - ther, sor - - - row

do - - - lo - ro - sa,
 sor - - - row la - den,

ro - sa, do - - - lo - ro -
 la - den, sor - - - row la - - -

mf Sta - bat ma - ter, do - - - lo - ro - sa,
 Stood the mo - ther, sor - - - row la - den,

mf Sta - bat ma - ter, do - - - lo - ro - sa,
 Stood the mo - ther, sor - - - row la - den,

mf Sta - bat ma - ter, do - - - lo - ro - sa,
 Stood the mo - ther, sor - - - row la - den,

16

SOLI.

- sa, Jux - ta cru - cem, Jux - ta
- den, By the cross - tree, By the

Jux - ta cru - cem, Jux - ta
By the cross - tree, By the

Jux - ta cru - cem, Jux - ta
By the cross - tree, By the

Jux - ta cru - cem, Jux - ta
By the cross - tree, By the

CHORUS.

pp Jux - ta cru - cem, Jux - ta cru - cem,
By the cross - tree, By the cross - tree,

pp Jux - ta cru - cem, Jux - ta cru - cem,
By the cross - tree, By the cross - tree,

pp

mf

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

cru - cem, cross - tree, la - cri - mo - sa, bit - ter weep - ing,

pp

la - cri - mo - sa, bit - ter weep - ing,

pp

la - cri - mo - sa, bit - ter weep - ing,

la - cri - mo - sa, bit - ter weep - ing,

la - cri - mo - sa, bit - ter weep - ing,

pp

SOLI.

Dum pen - de - bat
Where He hung

17

Dum pen - de - bat
Where He hung

pp

17

pp

Fi - li - us,
her son, the Lord,

pp

Fi - li - us,
the Lord,

pp

Fi - li - us,
her son, the Lord,

pp

Fi - li - us,
her son, the Lord,

Fi - li - us,
her son, the Lord,

Fi - li - us,
the Lord,

Fi - li - us,
her son, the Lord,

Fi - li - us,
her son, the Lord,

pp

p

Fi - li -
where - he

Fi - li -
where - he

Fi - li -
where - he

pp
Dum pen - de - bat Fi - li - us.
Where He hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - son - li - us.
Where He hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - son - li - us.
Where He hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - son - li - us.
Where He hung - her son, - the Lord.

pp

CHORUS.

pp a piacere

Sta - bat ma - - ter do - - lo - ro -
 Stovd the mo - ther sor - - row la -

us.
 hung,

us.
 hung,

us.
 hung,

Fi - li - us.
 her son, — the Lord.

Fi - li - us
 her son, — the Lord.

Allegretto.

18

- sa. *p*
 - den. Cu - jus
See her

18

an - i - mam ge - men - tem, Con - tris - ta - tam et do -
 soul so full of an - guish, Sore af - flic - ted, torn with

len - tem,
 sor - row,

TENOR SOLO

Cu - jus an - i - mam ge - men - tem, Con - tris - ta - tam et do -
 See her soul so full of an - guish, Sore af - flic - ted, torn with

SOLI.

mf *cresc.*
Per - trans -
Deep - ly

mf *cresc.*
Per - trans - i - vit,
Deep - ly pier - cèd,

mf *cresc.*
len.tem,
sor.row,
Per - trans - i -
Deep - ly pier -

mf *cresc.*
Per - trans - i - vit,
Deep - ly pier - cèd,

mf *cresc.*
Per - trans -
Deep - ly

CHORUS.

p
Per - trans -
Deep - ly

p
Per - trans -
Deep - ly

p
Per - trans - i -
Deep - ly pier -

p
Per - trans - i -
Deep - ly pier -

cresc.

19

i - vit gla - di - us.
 pier - cèd by the sword.

i - vit gla - di - us.
 pier - cèd by the sword.

vit gla - di - us.
 cèd by the sword.

i - vit gla - di - us.
 pier - cèd by the sword.

i - vit, Per - trans - i - vit gla - di - us.
 pier - cèd, Deep - ly pier - cèd by the sword.

i - vit, Per - trans - i - vit gla - di - us.
 pier - cèd, Deep - ly pier - cèd by the sword.

vit, Per - trans - i - vit gla - di - us.
 cèd, Deep - ly pier - cèd by the sword.

vit, Per - trans - i - vit gla - di - us.
 cèd, Deep - ly pier - cèd by the sword.

19

SOLI.

a - ni - mam ge - men - tem, Con - tris - ta - tam et do -
soul so full of an - guish, Sore af - flic - ted, torn with

len - tem,
sorrow,

mp
Cu - jus a - ni - mam ge - mentem, Con - tris - ta - tam et do -
See her soul so full of anguish, Sore af - flic - ted, torn with

[illegible]

20

Per - trans - i - vit gla - di - us.
Deep - ly pier - cèd by the sword.

i - vit,
pier - cèd,

Per - trans - i - vit gla - di - us.
Deep - ly pier - cèd by the sword.

i - vit,
pier - cèd,

Per - trans - i - vit gla - di - us.
Deep - ly pier - cèd by the sword.

i - vit,
pier - cèd,

Per - trans - i - vit gla - di - us. Pertrans.
Deep - ly pier - cèd by the sword. Deeply

i - vit,
pier - cèd,

Per - trans - i - vit gla - di - us. Pertrans.
Deep - ly pier - cèd by the sword. Deeply

vit,
cèd,

Per - trans - i - vit gla - di - us.
Deep - ly pier - cèd by the sword.

vit,
cèd,

Per - trans - i - vit gla - di - us.
Deep - ly pier - cèd by the sword.

20

i - vit, pier - cèd per - trans - deep - ly
 i - vit, pier - cèd per - trans - deep - ly
 i - vit, pier - cèd per - trans - deep - ly
 i - vit, pier - cèd per - trans - deep - ly

i - vit, pier - ced pertrans - i - vit deep - ly pier - ced
 i - vit, pier - ced pertrans - i - vit deep - ly pier - ced
 i - vit, pier - ced pertrans - i - vit deep - ly pier - ced
 i - vit, pier - ced pertrans - i - vit deep - ly pier - ced

cresc.

21

ff

Tempo I. (Allegretto)

gla - di - us.
by the sword.

gla - di - us.
by the sword.

gla - di - us.
by the sword.

gla - di - us.
by the sword.

ff

21

poco rall.

p

Poco meno mosso.

Con tenerezza

p *poco* *pp*

O quam tris-tis et af-fli-cta, et af-
 Oh how stri-cken and be-wail-ing and be-

p *poco* *pp*

O quam tris-tis et - fli-cta, et af-
 Oh how stri-cken and - wail-ing and be-

p *poco* *pp*

O quam tris-tis et af-fli-cta, et af-
 Oh how stri-cken and be-wail-ing and be-

p *poco* *pp*

O quam tris-tis et af-fli-cta, et af-
 Oh how stri-cken and be-wail-ing and be-

p *pp*

p

fli-cta fu-it il-la be-ne-
 wail-ing Was that mo-ther e-ver

p

fli-cta fu-it il-la be-ne-
 wail-ing Was that mo-ther e-ver

p

fli-cta fu-it il-la be-ne-
 wail-ing Was that mo-ther e-ver

p

fli-cta fu-it il-la be-ne-
 wail-ing Was that mo-ther e-ver

p

af -
be -

af -
be -

af -
be -

af -
be -

af -
be -

22

pp

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp

poco

poco

poco

poco

poco

e - ne -
ver

e - ne -
ver

e - ne -
ver

e - ne -
ver

e - ne -
ver

22

u - ni - ge - ni - ti,
heard his lone ly cry!

u - ni - ge - ni - ti,
heard his lone ly cry!

u - ni - ge - ni - ti,
heard his lone ly cry!

u - ni - ge - ni - ti,
heard his lone ly cry!

di-cta, be-ne-di-cta ma-ter she po-co
 bles-sed, e-ver bles-sed As she po-co

di-cta, be-ne-di-cta ma-ter she po-co
 bles-sed, e-ver bles-sed As she po-co

di-cta, be-ne-di-cta ma-ter she po-co
 bles-sed, e-ver bles-sed As she po-co

di-cta, be-ne-di-cta ma-ter she po-co
 bles-sed, e-ver bles-sed As she po-co

u - ni - ge - ni - ti,
 heard his lone ly cry!

u - ni - ge - ni - ti,
 heard his lone ly cry!

u - ni - ge - ni - ti,
 heard his lone ly cry!

u - ni - ge - ni - ti,
 heard his lone ly cry!

Quae See moe re bat et do le bat, et do
See her mourn ing, and la men ting and la

Quae See moe re bat et do le bat, et do
See her mourn ing, and la men ting and la

Quae See moe re bat et do le bat, et do
See her mourn ing, and la men ting and la

Quae See moe re bat et do le bat, et do
See her mourn ing, and la men ting and la

le bat et tre me bat, et tre
men ting, See her trem bling see her

le bat et tre me bat, et tre
men ting, See her trem bling see her

le bat et tre me bat, et tre
men ting, See her trem bling see her

le bat et tre me bat, et tre
men ting, See her trem bling see her

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

poco

poco

poco

poco

poco

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

mf

23

TEN. SOLO

mf

Quis est ho-mo, qui non fle-ret
Who is he that would not sor-row

p

23

SOPR. SOLO

mf

Chris-ti ma-trem si vi-de-ret

As he ga-zed on that mo-ther *mf*

ALTO SOLO

in
Heard

mf

mf

in tan-to sup-ple-ci-o, in tan-
Heard her moan-ing, heard her

mf

tan-to sup-ple-ci-o, in tan-
her moan-ing, heard her

mf

in tan-to sup-ple-ci-o, in
Heard her moan-ing, her

mf

in tan-her

p

24

- to sup - pli - ci - o?
 moan - ing, saw her weep

- to sup - pli - ci - o?
 moan - ing, saw her weep

tan - to sup - pli - ci - o?
 moan - ing, saw her weep

- to sup - pli - ci - o?
 moan - ing, saw her weep

CHORUS.

mf
 Quis est ho - mo qui non fle - ret?
 Who is he that would not sor - row?

mf
 Quis est ho - mo qui non fle - ret?
 Who is he that would not sor - row?

mf
 Quis est ho - mo qui non fle - ret?
 Who is he that would not sor - row?

mf
 Quis est ho - mo qui non fle - ret?
 Who is he that would not sor - row?

mf *p* *pp*

24

BASSO SOLO
mf espress.

Quis non pos - set con - tris - ta - ri,
Nec a man, but would for pi - ty

ALTO SOLO *p*
Pi - am ma - trem con - tem - pla - ri
Share the ten - der - hear - ted an - guish *p*
do - Of that

TEN. SOLO

SOLI.

Do - len - tem cum
Of that mo - ther - love, that

do - len - tem cum
Of that mo - ther - love, that

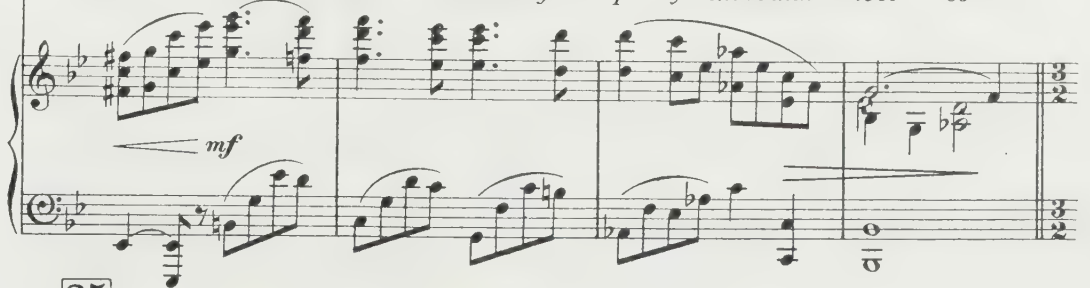
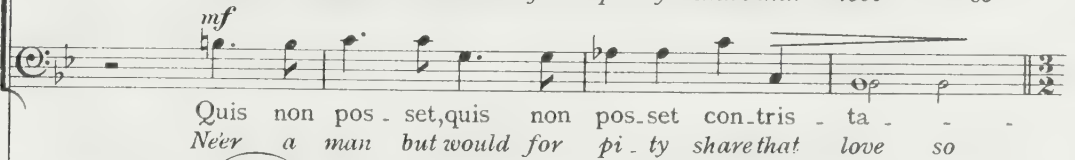
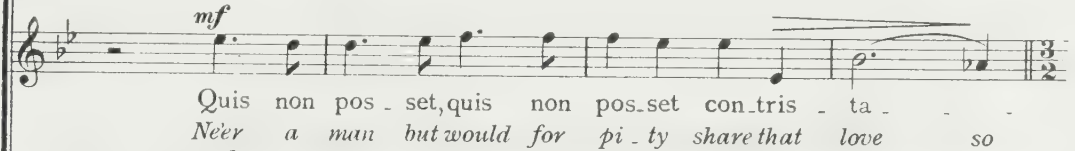
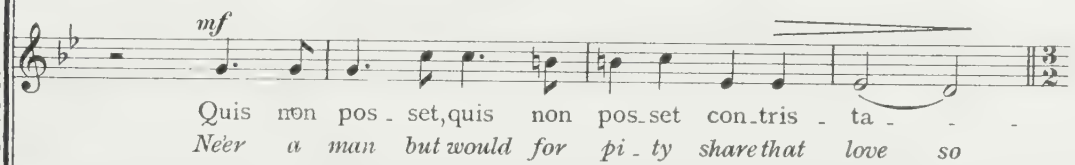
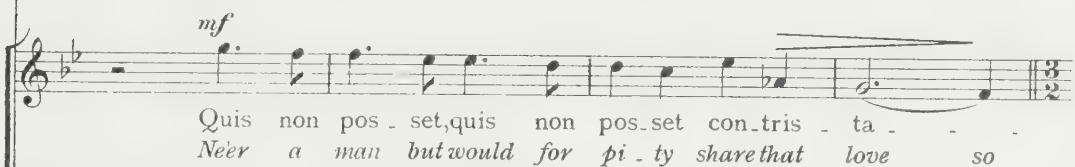
len - tem, Do - len - tem cum
mo - ther - love, Of that mo - ther -

Do - len - tem cum
Of that mo - ther -

25



CHORUS.



25

(♩ = ♩)

mf

ri? Pro pec - ca - tis
deep. For the sins of

mf

ri? Pro pec - ca - tis su - ae gen - - tis
deep. For the sins of all His peo - - ple

mf

ri? Pro pec - ca - tis
deep. For the sins of

mf

ri? Pro pec - ca - tis su - ae gen - - tis
deep. For the sins of all His peo - - ple

pp

su - ae gen - tis vi - dit Je - sum in tor - men - - tis,
all His peo - - ple She must see Him doom'd to tor - - ment,

vi - dit Je - sum in tor - men - - tis,
She must see Him doom'd to tor - - ment,

su - ae gen - tis vi - dit Je - sum in tor - men - - tis,
all His peo - - ple She must see Him doom'd to tor - - ment,

vi - dit Je - sum in tor - men - - tis,
She must see Him doom'd to tor - - ment,

poco a poco cresc.

26

SOLI.

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

cresc.
Et fla - gel - lis,
Lash and scourge,

f
Et fla -
Lash and

f
Et fla -
Lash and

f
Et fla - gel - lis,
Lash and scourge

f
Et fla - gel - lis,
Lash and scourge

f
Et fla - gel - lis,
Lash and scourge,

f
Et fla - gel - lis,
Lash and scourge

26

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

gel-lis, fla-gel - - - - - lis sub-di-tum.
scourge and scourge and cru-el death.

gel-lis, fla-gel - - - - - lis sub-di-tum.
scourge and scourge and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

ff

Tempo I. (Andante espressivo.)

SOPR. SOLO.

Vi-dit su-um dul-cem na-tum
She must see her best-be-lo-ved

ALTO SOLO.

mo-ri-en-tem de-so-la-tum,
Slow-ly dy-ing, quite for-sa-ken,

27

CHORUS.

mo-ri-en-tem de-so-la-tum,
Slow-ly dy-ing, quite for-sa-ken,

27

ppp

dum e - mi - sit
As He yield - ed

ppp

dum e - mi - sit
As He yield - ed

ppp

dum e - mi - sit
As He yield - ed

ppp

dum e - mi - sit
As He yield - ed

ppp

quasi niente

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

- sit
- ed

- sit
- ed

- sit
- ed

- sit
- ed

- sit
- ed

- sit
- ed

- sit
- ed

- sit
- ed

28

Molto teneramente.

pp

Ob.

morendo

SOPR. SOLO.

p

Sta - bat ma - ter.
Stood the mo - ther

pp

III. Intermezzo.

Allegro moderato.

Primo.

Secondo.

pp

f

p

f

29

29

H. 5099.

The musical score for 'The Rose Tree' is presented in a four-staff format. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal melody is written in a soprano and alto clef. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. The score includes a piano (p) dynamic marking and a repeat sign at the end of the first system.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves. The top two staves are for the vocal melody, and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time, with a tempo marking of "cresc." (crescendo) appearing on the second staff. The melody is simple and catchy, with a chorus that repeats the title. The piano accompaniment provides a steady rhythm and harmonic support. The score is written in a clear, legible hand, with some corrections and markings visible.

Musical score for "The Rose Tree" in 3/4 time, featuring a soprano, alto, and piano accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system contains measures 1 through 10. The second system contains measures 11 through 14. The piano part includes dynamic markings: *mf* (measures 1-2), *cresc.* (measures 3-4), *f* (measures 5-6), and *ff* (measures 7-8). The vocal parts feature various melodic lines, including a trill in measure 10 and a triplet in measure 14. The score concludes with a final chord in measure 14.

Allegro molto.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a melodic line with a slur and a fingering of 7. The lower staff is in bass clef with the same key signature and time signature, featuring a more complex melodic line with slurs and a fingering of 7. The system concludes with a double bar line and two empty measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains two measures of music, each marked with a piano (*p*) dynamic, followed by two empty measures. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music. The first two measures are marked with a piano (*p*) dynamic, and the last two measures are marked with a pianissimo (*pp*) dynamic. The system concludes with a double bar line and two empty measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains four measures of music, each marked with a piano (*p*) dynamic, followed by two empty measures. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music. The first two measures are marked with a piano (*p*) dynamic, and the last two measures are marked with a pianissimo (*pp*) dynamic. The system concludes with a double bar line and two empty measures.

Largo solenne.

The first system of the musical score for 'Largo solenne.' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music begins with a series of chords and single notes. A dynamic marking of *pp* (pianissimo) appears in the middle of the system, followed by a series of sixteenth-note passages in the upper staves and a corresponding bass line in the lower staff.

The second system of the musical score for 'Largo solenne.' consists of three staves. It begins with a measure marked with a box containing the number 31. The music continues with complex rhythmic patterns, including sixteenth-note runs and chords. A dynamic marking of *f* (forte) is present in the middle of the system. The system concludes with another measure marked with a box containing the number 31.

The third system of the musical score for 'Largo solenne.' consists of three staves. It begins with a measure marked with a box containing the number 31. The tempo changes to 'Più mosso. (Andante.)'. The music features a mix of chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system. The system concludes with a measure marked with a box containing the number 31.



32



32



First system of musical notation, measures 29-32. The system consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The music features various melodic lines and chords. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Second system of musical notation, measures 33-36. The system consists of four staves. The top two staves are in treble clef with a key signature of two flats. The bottom two staves are in bass clef with the same key signature. The music continues with melodic and harmonic development. Dynamic markings include *dim.* (diminuendo) and *pp* (pianissimo). Measure numbers 33 and 36 are indicated in boxes.

Third system of musical notation, measures 37-40. The system consists of four staves. The top two staves are in treble clef with a key signature of two flats. The bottom two staves are in bass clef with the same key signature. The music concludes with a final cadence. A dynamic marking of *dim.* is present. The system ends with a double bar line.

Attacca subito.

IV. Quartet and Chorus.

Allegretto.

SOPRANO SOLO. *f* E - ja
Oh - blest

SOPRANO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

ALTO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

TENORE. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

BASSO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

Pianoforte. *p*

CHORUS.

ma - ter, Fons a - mo - ris,
Fount of Love ce - les - tial, *p* *dim.* *pp*

mo - ris, Fons a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, Love ce - les - tial, Oh blest Fount of Love ce - les -

mo - ris, a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, ce - les - tial, Oh blest Fount of Love ce - les -

mo - ris, a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, ce - les - tial, Oh blest Fount of Love ce - les -

Fons a - mo - ris, E - ja ma - ter, Fons a - mo -
Love ce - les - tial, Oh blest Fount of Love ce - les -

p

34

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in B-flat major (two flats) and 4/4 time. Each vocal staff has the lyrics "ris. tial." written below the first measure. The piano accompaniment begins with a *mf* (mezzo-forte) dynamic and includes a *p* (piano) dynamic marking in the right hand.

SOP. SOLO.
 The Soprano solo part is on a single staff with the lyrics "Me sen. Let me". The piano accompaniment continues with *p* and *pp* (pianissimo) dynamic markings.

Vocal and piano accompaniment. The vocal line includes the lyrics: "ti - re vim do - lo - ris Fac, ut te - know those depths of suff' - ring, Feel that grief,". The piano accompaniment continues with various chords and melodic lines.

cum lu - ge - am,
and know its night.

TEN. SOLO. 35 *mf*

Fac, ut ar - de - at cor
Set my heart a - blaze and

p

35

mf *f*

me - um In a - man - do Chris - tum De - um,
glow - ing With the love of Christ my Sa - viour,

pp *mp*

mf

Ut si bi com - pla - ce - am.
Make me plea - sing in His sight.

p

SOP.

ALTO. *mf*

Sanc - ta ma - ter, is - tud a - gas,
Bend thine ear to my en - trea - ty,

TEN. *mf*

Sanc - ta ma - ter.
Bend thine ear to

BASSO. *mf*

Sanc - ta ma - ter,
Bend thine ear to

f

Cru - ci - fi - xi fi - ge pla -
Turn the spear a - gainst my bos -

f

Cru - ci - fi - xi fi - ge pla -
Turn the spear a - gainst my bos -

f

is - tud a - gas, Cru - ci - fi - xi fi - ge pla -
my en - trea - ty, Turn the spear a - gainst my bos -

is - tud a - gas,
my en - trea - ty,

mp

36

mf

gas om, Cor - di me - o va - li - de,
Pierce my heart and plant it there;

mf

gas om, Cor - di me - o va - li - de,
Pierce my heart and plant it there;—

mf

gas om, Cor - di
Pierce my

mf

Cor - di
Pierce my

36

p

Cor - di me - o va - li -
Pierce my heart and plant it

p

Cor - di me - o va - li -
Pierce my heart and plant it

p

me - o va - li -
heart and plant it

p

me heart - o va - li -
and plant it

de.
there.

de.
there.

de.
there.

de.
there.

CHORUS.

p E - - ja ma - - ter, Fons a
Oh - - blest Fount - - of Love ce

p E - - ja ma - - ter, Fons a
Oh - - blest Fount - - of Love ce

p E - - ja ma - - ter, Fons a
Oh - - blest Fount - - of Love ce

p E - - ja ma - - ter, Fons a
Oh - - blest Fount of Love ce

p *mf*

37

mo - - - ris.
les - - - tial.

mo - - - ris.
les - - - tial.

mo - - - ris.
les - - - tial.

mo - - - ris.
les - - - tial.

mf

pp

37

BASSO SOLO.

mf

Tu - i na - - ti vul - ne -
All the pain - - the Man of

mf *p*

ra - - ti
Saw - - rows

H. 5099.

38

Tam dig - na - ti pro me - pa - ti,
 Quailed not to en - dure - for mor - tals

38

Poe - - nas me - cum,
 Now - - - and e - ver

più, f

poe - - nas me - cum, poe - nas me - cum,
 now - - - and e - ver, now and e - ver,

p

39

poe - nas me - cum di - vi - de.
 now and e - ver let - - - me share.

39

poco ad lib.

Poe - nas me - cum,
Now and e - ver

colla parte

poe
now

a tempo

nas me - cum di - vi - de.
and e - ver let me share.

pp

SOP.

ALTO. *mp*

TEN.

BASSO. *mp*

Fac me te - cum ve - re fle - re,
Let me weep true tears of sor - row,

Fac me te - cum ve - re
Let me weep true tears of

Fac me te - cum ve - re
Let me weep true tears of

p

40 *mf*

Cru - ci - fi - xo con - do - le - re,
 Let me suf - fer as - He suf - fered,

fle - re,
 sor - row,

Cru - ci -
 Let me

fle - re,
 sor - row,

Cru - ci
 Let me

40 *p*

mf

Cru - ci - fi - xo con - do - le - re, Do - nec
 Let me suf - fer as - He suffered, While this

mf

fi - xo con - do - le - re,
 suf - fer as He suf - fered,

Cru - ci -
 Let me

mf

fi - xo con - do - le - re,
 suf - fer as He suf - fered,

Cru - ci -
 Let me

mf *cresc.*

Cru - ci - fi - xo con - do -
 Let - me suf - fer as He

e - go vi - xe - ro, -
 life to me re - mains.

cresc.

fi - xo con - do - le - re, Do - nec e - go vi - xe -
 suf - fer as He suf - fered, While this life to me re -

cresc.

fi - xo con - do - le - re, Do - nec e - go vi - xe -
 suf - fer as He suf - fered, While this life to me re -

f

le - re, Do - nec e - go, do - nec e - go vi - xe -
 suf - fered, While this life, while this life to me re -

cresc. *f*

Do - nec e - go, do - nec e - go vi - xe -
 While this life, while this life to me re -

f

ro, Do - nec e - go, do - nec e - go vi - xe -
 mains, While this life, while this life to me re -

f

ro, Do - nec e - go, do - nec e - go vi - xe -
 mains, While this life, while this life to me re -

cresc.

41

ro. _____ Jux - ta cru -
mains. _____ Let me stand -

ro. _____ Jux - ta cru -
mains. _____ Let me stand -

ro. _____ Jux - ta cru -
mains _____ Let me stand -

ro. _____ Jux - ta cru -
mains _____ Let me stand -

f

41

cem, *pp* jux - ta cru -
ing, Let me stand -

cem, *pp* jux - ta cru -
ing, Let me stand -

cem, *pp* jux - ta cru -
ing, Let me stand -

cem, *pp* jux - ta cru -
ing, Let me stand -

pp

Four voices (Soprano, Alto, Tenor, Bass) and Piano. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The lyrics are: *cem, ing, jux - ta cru - cem, Let me stand ing,*

Four voices (Soprano, Alto, Tenor, Bass) and Piano. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The lyrics are: *cru - cem stand ing te - by cum the poco rit.*

42

a tempo

sta - cross - re. tree. Et Shave me ti - bi that long and

sta - cross - re. tree.

sta - cross - re. tree.

sta - cross - re. tree.

CHORUS.

pp E - ja ma - ter, fons a - mo - ris
Oh - blest Fount of Love ce - les - tial

pp E - ja ma - ter, fons a - mo -
Oh - blest Fount of Love ce - les -

pp E - ja ma - ter, fons a - mo -
Oh - blest Fount of Love ce - les -

pp E - ja ma - ter, fons
Oh - blest Fount of Love

42

so - ci - a - re, me ti - bi so - ci - a - - -
lone - ly vi - gil, that long lonely vi - - -

me ti - bi so - ci - a - - -
that long lone - ly vi - - -

me ti - bi so - ci - a - - -
that long lone - ly vi - - -

me ti - bi so - ci - a - - -
that long lone - ly vi - - -

fons a - mo - - - ris!
Love ce - les - - - tial!

ris a - mo - - - ris!
tial ce - les - - - tial!

ris a - mo - - - ris!
tial ce - les - - - tial!

a - mo - - - ris!
ce - les - - - tial!

pp

43

SOLI.

re,
gil,

- re,
- gil,

In planc - - - tu de - si - de - ro,
Feel - - - the an - guish, bear the pains.

re,
gil,

In planc - tu de -
Feel - - - the

re,
gil,

In planc -
Feel - - - the

p

43

mf

In planc - - - tu de - si - de - ro,
Feel - - - the an - guish, bear the pains.

mf

In planc - - - tu de - si - de - ro,
Feel - - - the an - guish, bear the pains.

mf

si - de - ro, in planc - - - tu de - si - de - ro, in
an - - - guish, Feel - - - the an - guish, bear the pains. The

tu de - si - de - ro, in
an - guish, bear the pains The

p

in the planc - tu de - si -
the an - guish, bear -

p

in the planc - tu de - si -
the an - guish, bear -

planc - tu, in planc - tu de - si -
an - guish, the an - guish, bear -

p

planc - tu, in planc - tu de - si -
an - guish, the an - guish, bear -

44

- - - de - ro.
the pains.

- - - de - ro.
the pains.

- - - de - ro.
the pains.

- - - de - ro.
the pains.

pp

44

CHORUS.

pp

In planc - the - tu de - si - de -
Feel the an - guish, bear the

pp

In planc - the - tu de - si - de -
Feel the an - guish, bear the

pp

In planc - the - tu de - si - de -
Feel the an - guish, bear the

pp

In planc - the - tu de - si - de -
Feel the an - guish, bear the

ro.
pains.

ro.
pains.

ro.
pains.

ro.
pains.

ro.
pains.

in *Feel* the an - guish, de - si - - - - - bear

in the an - - - - - guish, de - si - - - - - bear

in the an - - - - - guish, de - si - - - - - bear

in the an - - - - - guish, de - si - - - - - bear

de - ro.
the pains.

de - ro.
the pains.

de - ro.
the pains.

de - ro.
the pains.

V. Finale.

Allegro.

SOPRANO.

CHORUS.

ALTO.

Pianoforte.

f

Vir - go
Bright and

Vir - go
Bright and

vir - gi-num prae - cla - - - - - ra.

spot - less in your glo - - - - - ry.

vir - gi-num prae - cla - - - - - ra.

spot - less in your glo - - - - - ry.

ALTO SOLO.

45

mf

Mi - hi jam, —

Be not bit - ter

p

mi - hi jam non sis a -
be not bit - ter, bit - ter,

ma - ter to my be - ra.
bit - ter to my be - ing.

SOPRANO SOLO.

prae - cla - ra!
your glo - ry!

CHORUS.

SOPRANO.

Vir - go vir - gi.num prae - cla - ra.
Bright and spot - less in your glo - ry.

ALTO.

Vir - go vir - gi.num prae - cla - ra.
Bright and spot - less in your glo - ry.

SOLI.

Mi - hi jam, —
Be - not bit - ter

Mi - hi
Be - not

Mi - hi jam non sis a —
Be - not bit - ter to my

mi - hi jam non sis a - ma -
be - not bit - ter to my be -

jam — mi - hi non sis a - ma -
bit - ter, bit - ter to my be -

mi - hi jam non sis a - ma -
Be - not bit - ter to my be -

ma - - - ra, non sis a - ma -
be - - - ing to my be -

47

ra,
ing,

ra,
ing,

ra,
ing,

mf Fac me
Let me

ra,
ing,

CHORUS.

p Fac me te cum plan ge - re,
Let me mix my tears with thine,

47

mf

Fac me
Let me

te - cum plan - ge - re,
mix my tears with thine,

p

Fac me te - - -
Let me mix

p

Fac me te - - -
Let me mix

p

Fac me te - - -
Let me mix

p

Fac me te - - -
Let me mix

te - - - - cum plan - - - - ge - re,
mix - - - - my tears - - - - with thine,

mf
Fac me te - cum plan - - - - ge - re,
Let me mix my tears - - - - with thine,

mf
Fac me te - cum plan - - - - ge - re,
Let me mix my tears - - - - with thine,

mf
Fac me te - cum plan - - - - ge - re,
Let me mix my tears - - - - with thine,

pp
- - cum plan - - - - ge - re,
- my tears - - - - with thine,

pp
- - cum plan - - - - ge - re,
- my tears - - - - with thine,

pp
- - cum plan - - - - ge - re,
- my tears - - - - with thine,

pp
- - cum plan - - - - ge - re,
- my tears - - - - with thine,

48

plan - ge - re.
tears with thine.

plan - ge - re.
tears with thine.

plan - ge - re.
tears with thine.

plan - ge - re.
tears with thine.

plan - ge - re, plan - ge - re.
let me mix my tears with thine.

plan - ge - re, plan - ge - re.
let me mix my tears with thine.

plan - ge - re, plan - ge - re.
let me mix my tears with thine.

plan - ge - re, plan - ge - re.
let me mix my tears with thine.

pp

48

pp

pp

Con moto Maestoso e pesante.

CHORUS.

TEN. *mp*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

BASSO. *mp*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac _____
 May I pe - rish as He pe - rished, may His passion be _____

mp

mf

sor - tem, et pla - gas, et pla - gas, et
 pas - sion, and His stripes and His stripes and His

mf

— con - sor - tem, et pla - gas, et pla - gas, et
 — my pas - sion, and His stripes, His stripes, His

49

pla - gas re - co - le - re.
 stripes a - new be mine.

49

p

mf *cresc.*
 Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

mf *cresc.*
 Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

mf *cresc.*
 Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

mf *cresc.*
 Fac ut por - tem Christi mor - tem, pas - si -
 May I pe - rish as He pe - rished, may His

CHORUS.

Four empty staves for the Chorus, each with a treble clef and a key signature of one flat (B-flat).

cresc.
 Piano accompaniment for the Chorus, featuring a treble and bass staff with a key signature of one flat (B-flat). The music includes chords and melodic lines, with a crescendo marking.

sortem, et pla - gas, et pla - gas re - co - le - re.
pas-sion, and His stripes, and His stripes a - new be mine.

sortem, et pla - gas, et pla - gas re - co - le - re.
pas-sion, and His stripes, and His stripes a - new be mine.

sortem, et pla - gas, et pla - gas re - co - le - re.
pas-sion, and His stripes, and His stripes a - new be mine.

o - nis fac con - sor - tem, et pla - gas re - co - le - re.
pas-sion be my pas-sion, and His stripes a - new be mine.

Et pla - gas, pla - gas re - co - le - re.
And His stripes, His stripes a - new be mine.

Et pla - gas, pla - gas re - co - le - re.
And His stripes, His stripes a - new be mine.

Et pla - gas, pla - gas re - co - le - re.
And His stripes, His stripes a - new be mine.

Et pla - gas re - co - le - re.
And His stripes a - new be mine.

mf *cresc.*

50

SOLI.

mf
Fac me
Fill, oh

mf
Fac me
Fill, oh

mf
Fac me
Fill, oh

CHORUS.

p
Fac me pla - - - gis vul-ne - ra - ri,
Pierce me through _____ as He was pier-céd,

p
Fac me pla - - - gis vul-ne - ra - ri,
Pierce me through _____ as He was pier-céd,

50

mf

Fac me cru - ce hac in - e - bri - a - ri,
 Fill, oh fill - my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd,

p Ob a -
 With that

p cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd, Ob a -
 With that

p Ob a -
 With tha

p cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd, Ob a -
 With that

dim.

allargando

p

Ob a - mo - - - - rem Fi - li -
With that love - - - - He bore to

p

Ob a - mo - - - - rem Fi - li -
With that love - - - - He bore to

mp

Ob a - mo - - - - rem Fi - li -
With that love - - - - He bore to

mp

Ob a - mo - - - - rem Fi - li -
With that love - - - - He bore to

mo - - - - rem Fi - li - i,
love - - - - He bore to all,

mo - - - - rem Fi - li - i,
love - - - - He bore to all,

mo - - - - rem Fi - li - i,
love - - - - He bore to all,

mo - - - - rem Fi - li - i,
love - - - - He bore to all,

pp

51

f

i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

f

i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

f

i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

f

i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

mf *dim.*

ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

mf *dim.*

ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

mf *dim.*

ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

mf *dim.*

ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

51

a tempo

li - i.
to all.

li - i.
to all.

li - i.
to all.

li - i.
to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

mp

CHORUS.

mp 52

In - flam - ma - tus et ac - cen - sus,
 When the fires are flam - ing round me,

mp

In - flam - ma - tus et ac - cen - sus,
 When the fires are flam - ing round me,

mp

In - flam - ma - tus et ac - cen - sus,
 When the fires are flam - ing round me,

mp

In - flam - ma - tus et ac - cen - sus,
 When the fires are flam - ing round me,

8 basso

52

Per te, Vir - go, sim - de -
 Be thou guar - dian, and pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and pro -

cresc. poco a poco accelerando

fen - sus In di - e ju - di - ci-i, In
tec - tor That dread day of judg-ment call, That

cresc.

fen - sus In di - e ju - di - ci-i, In
tec - tor That dread day of judg-ment call, That

cresc.

fen - sus In di - e ju - di - ci-i, In
tec - tor That dread day of judg-ment call, That

cresc.

fen - sus In di - e ju - di - ci-i, In
tec - tor That dread day of judg-ment call, That

cresc. poco a poco accelerando

53

di - e ju - di - ci-i, Per
dread day of judg-ment call, Be

di - e ju - di - ci-i, Per
dread day of judg-ment call, Be

di - e ju - di - ci-i, Per
dread day of judg-ment call, Be

di - e ju - di - ci-i, Per te, per
dread day of judg-ment call, Be thou, be

p

53

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

f

di - e, ju - di - ci -
 dread - day of judg - ment

f

di - e, ju - di - ci -
 dread - day of judg - ment

f

di - e, ju - di - ci -
 dread - day of judg - ment

f

di - e, ju - di - ci -
 dread - day of judg - ment

SOPRANO SOLO.

Per te,
Be thou

Vir - go, sim de - fen -
guar - dian and pro - tec -

i.
call.

i.
call.

i.
call.

i.
call

colla parte

54

Più mosso.

- sus!
- *tor.*

Per	te,	Vir	-	-	go,
Be	thou	guar	-	-	dian,

Per	te,	Vir	-	-	go,
Be	thou	guar	-	-	dian,

Per	te,	Vir	-	-	go,
Be	thon	guar	-	-	dian,

Per	te,	Vir	-	-	go,
Be	thou	guar	-	-	dian,

ad lib.

f

Per te, Vir go, sim de - fen
 B^o thou guar - dian and pro - tec -

colla parte

p

55

a tempo (Più mosso.)

f

sus!
 tor.

sim de - fen - sus,
 and pro - tec - tor

f

sim de - fen - sus,
 and pro - tec - tor

f

sim de - fen - sus,
 and pro - tec - tor

f

sim de - fen - sus,
 and pro - tec - tor

f

sf

55

SOLI.

mf
Per
Be
mf
Per
Be

mf
Per te sim de fen sus,
Be thou my pro tec tor

mf
Per te sim de fen sus,
Be thou my pro tec tor

p
Per te
Be thou

p
Per te
Bethou

p
Per te sim de fen sus,
Be thou my pro tec tor

p
Per te sim de fen sus,
Bethou my pro tec tor

fp

56

te sim de fen -
thou my pro - tec -

te sim de fen -
thou my pro - tec -

sim de fen -
my pro - tec -

sim de fen -
my pro - tec -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

56

sus!
tor.

sus!
tor.

sus!
tor.

sus!
tor.

f *rall.*
 fen - - - sus In di
 tec - - - tor That dread

f
 fen - - - sus In di
 tec - - - tor That dread

f
 fen - - - sus In di
 tec - - - tor That dread

f
 fen - - - sus In
 tec - - - tor That

rall.

Meno mosso.

57 *fff*

- e ju - di - ci - i, In
- day of judg- ment call, That

- e ju - di - ci - i, In
- day of judg- ment call, That

- e ju - di - ci - i, In
- day of judg- ment call, That

di - e ju - di - ci - i, In
dread day of judg- ment call, That

fff

57

di - e ju - di - ci - i, In
dread day of judg- ment call, That

di - e ju - di - ci - i, In
dread day of judg- ment call, That

di - e ju - di - ci - i, In
dread day of judg- ment call, That

di - e ju - di - ci - i, In
dread day of judg- ment call, That

di - e ju - di - ci - i,
dread day of judg - ment call,

di - e ju - di - ci - i,
dread day of judg - ment call,

di - e ju - di - ci - i,
dread day of judg - ment call,

di - e ju - di - ci - i,
dread day of judg - ment call,

58

In di - e, in di - e ju -
That dread day, that dread day of

In di - e, in di - e ju -
That dread day, that dread day of

In di - e, in di - e ju -
That dread day, that dread day of

In di - e, in di - e ju -
That dread day, that dread day of

58

Allegro.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

p cresc.

Tempo I. Maestoso e pesante.

ff In flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de.
When the fires are flaming round me Be thou guar - dian and pro.

ff In flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de.
When the fires are flaming round me Be thou guar - dian and pro.

ff In flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de.
When the fires are flaming round me Be thou guar - dian and pro.

ff In flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de.
When the fires are flaming round me Be thou guar - dian and pro.

f ff

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
tec - tor, and pro - tec - tor, and pro - tec - tor That dread - - - - -

59

e ju - di - ci - i. Fac me cru - ce cus.to -
day of judg - ment call. By His cross may I be

e ju - di - ci - i. Fac me cru - ce cus.to -
day of judg - ment call. By His cross may I be

e ju - di - ci - i. Fac me
day of judg - ment call. By His

e ju - di - ci - i. Fac me
day of judg - ment call. By His

di - ri, Mor-te Chri - sti prae-mu - ni - ri, Con-fo - ve - ri,
shadowed, By His death be safe de - fen-ded, Be ful - fil - led

di - ri, Mor-te Chri - sti prae-mu - ni - ri, Con-fo - ve - ri,
shadowed, By His death be safe de - fen-ded, Be ful - fil - led

cru - ce cus-to - di - ri, Mor-te Chri - sti prae-mu - ni - ri,
cross may I be shadowed, By His death be safe de - fen - ded,

cru - ce cus-to - di - ri, Mor-te Chri - sti prae-mu - ni - ri,
cross may I be shadowed, By His death be safe de - fen - ded,

SOLI. CHOR: (Soli ad lib. rall. col Coro.)

con - fo - ve - ri, con-fo - ve - ri, con-fo - ve - ri gra - ti -
be - ful - fil - led, be - ful - fil - led, be - ful - fil - led by His

con - fo - ve - ri, con-fo - ve - ri, con-fo - ve - ri gra - ti -
be - ful - fil - led, be - ful - fil - led, be - ful - fil - led by His

Con - fo - ve - ri, con-fo - ve - ri, con-fo - ve - ri gra - ti -
Be - ful - fil - led, be - ful - fil - led, be - ful - fil - led by His

Con - fo - ve - ri, con-fo - ve - ri, con-fo - ve - ri gra - ti -
Be - ful - fil - led, be - ful - fil - led, be - ful - fil - led by His

Andante. (♩=♩)

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

ff

60 *dim.*
cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.
cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.
cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.
cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,

dim.

sempre dim.

mo - ri - e - tur, Quando cor - pus
pass and per - ish, Tho'the bo - dy

sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy

sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy

sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy

p *dim.*

pp rall.

mo - ri - e - tur.
pass and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

Adagio solenne.

First system of musical notation. It consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They all begin with a piano (*p*) dynamic and a half note. The lyrics for these parts are: "Fac Grant ut my". The bottom staff is a piano accompaniment with a bass clef and a key signature of one sharp. It begins with a piano (*p*) dynamic and a half note. The lyrics for this part are: "Fac Grant ut my".

Second system of musical notation. It consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They all begin with a piano (*p*) dynamic and a half note. The lyrics for these parts are: "a ni mæ do ne tur", "soul may sure ly en ter". The bottom staff is a piano accompaniment with a bass clef and a key signature of one sharp. It begins with a piano (*p*) dynamic and a half note. The lyrics for this part are: "a ni mæ do ne tur", "soul may sure ly en ter".

SOLI.

p
Pa - - ra - di - si
Glo - - rious gates of

p
Pa - - ra - di - - si
Glo - - rious gates of

p
Pa - - ra - di - - si
Glo - - rious gates of

p
Pa - - ra - di - si
Glo - - rious gates of

CHORUS.

Pa - - ra - di - si glo - - ri -
Glo - - rious gates of Heav'n a -

Pa - - ra - di - - si glo - - ri -
Glo - - rious gates of Heav'n a -

Pa - - ra - di - - si glo - - ri -
Glo - - rious gates of Heav'n a -

Pa - - ra - di - - si glo - - ri -
Glo - - rious gates of Heav'n a -



61

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

a.
bove.

a.
bove.

a.
bove.

a.
bove.

61

CHORUS.

Fac Grant ut a - ni - mæ do - ly
 Grant my soul may sure - ly

Fac Grant ut a - ni - mæ do - ly
 Grant my soul may sure - ly

Fac Grant ut a - ni - mæ do - ly
 Grant my soul may sure - ly

Fac Grant ut a - ni - mæ do - ly
 Grant my soul may sure - ly

ne - en - tur Pa - ra - Glo - rious
 en - ter

ne - en - tur Pa - ra - Glo - rious
 en - ter

ne - en - tur Pa - ra - Glo - rious
 en - ter

ne - en - tur Pa - ra - Glo - rious
 en - ter

f

Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

f

Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

f

Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

f

Pa - ra - di - si glo - ri - a,
Glo - rious gates of Heav'n a - bove,

mp *pp*

di - si glo - ri - a, Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp *pp*

di - si glo - ri - a, Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp *pp*

di - si glo - ri - a, Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp *pp*

di - si glo - ri - a, Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

f *pp*

Piu mosso (Andante tranquillo).

CHORUS.

a.
bove.

a.
bove.

a.
bove.

a.
bove.

pp
Pa - ra - di - si
Glo-rious gates of

pp
Pa - ra - di - si
Glo-rious gates of

pp

Pa - ra - di - si glo - ri -
Glo-rious gates of Heav'n a -

glo - ri - a,
Heav'n a - bove,
glo - ri - a,
Heav'n a - bove,

Pa - ra - di - si glo - ri -
Glo-rious gates of Heav'n a -

glo - ri - a,
Heav'n a - bove,
Pa - ra - di - si glo - ri -
Glo-rious gates of Heav'n a -

SOP. I. *pp*

Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

SOP. II. *pp*

Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

a, bove, Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

a, bove,

a, bove,

a, bove,

62 ALTO SOLO.

Pa - ra - di - si - glo - ri -

Glo - rious gates of Heav'n a -

a, bove,

a, bove,

a, bove,

a, bove,

62

SOL. I.

a,
bove,

pp
Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - ra - di - si
Glo - rious gates of Heav'n,

Pa - ra - di - si
Glo - rious gates of Heav'n,

Pa - ra - di - si
Glo - rious gates of Heav'n,

Pa - ra - di - si
Glo - rious gates of

a,
bove,

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

H. 5099.

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass staff. Each vocal staff begins with a treble clef and a key signature of one sharp (F#). The lyrics for the first system are: "glo - ri - a. Heav'n a - bove." The second system also consists of four staves: three vocal staves and one bass staff. The lyrics for the second system are: "si, Heav'n,". The piano accompaniment is located at the bottom of the page, featuring a grand staff with a treble and bass clef. It includes a melodic line in the right hand and a more complex, rhythmic accompaniment in the left hand.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

si,
Heav'n,

si,
Heav'n,

si,
Heav'n,

musical score for a piano and voice ensemble, page 125. The score features four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The piano part includes a bass line with a '2' marking and a treble line with chords. Dynamics include *mp* (mezzo-piano) and *f* (forte).

63

[illegible]

63

pp

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

- si of glo - ri -
of Heav'n a

- si of glo - ri -
of Heav'n a

- si of glo - ri -
of Heav'n a

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, and Bass) and the beginning of the piano accompaniment. Each vocal staff has the lyrics "glo - ri - a, Heav'n a - bove," written below the notes. The piano part begins with a treble clef and a key signature of one sharp (F#). The second system continues the vocal parts with the lyrics "a bove," and shows the continuation of the piano accompaniment, which features a prominent arpeggiated bass line in the left hand and a more melodic line in the right hand.

glo - ri - a,
Heav'n a - bove,

glo - ri - a,
Heav'n a - bove,

glo - ri - a,
Heav'n a - bove,

glo - ri - a,
Heav'n a - bove,

a
bove,

a
bove,

a
bove,

Musical score for piano and voice, page 129. The score consists of nine staves. The first four staves are for the piano accompaniment, and the last five are for the voice. The key signature is one sharp (F#). The piano part features a series of chords and arpeggios, with a *pp* (pianissimo) marking. The voice part features a series of notes, with a *pp* marking and a long melisma marked 'A'.

46

p

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

p

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

p

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

p

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

men.
men.

men.
men.

men.
men.

men.
men.

46

a,
 bove,
 a,
 bove,
 a,
 bove,
 a,
 bove,
pp
 Pa - ra - di - si glo - ri -
 Glo - rious gates of Heav'n a -
pp
 Pa - ra - di - si glo - ri -
 Glo - rious gates of Heav'n a -
pp
 Pa - ra - di - si glo - ri -
 Glo - rious gates of Heav'n a -
pp
 Pa - ra - di - si glo - ri -
 Glo - rious gates of Heav'n a -
 6
 5

Pa - - ra - di - si of
Glo - rious gates

Pa - - ra - di - si of
Glo - rious gates

Pa - - ra - di - si of
Glo - rious gates

Pa - - ra - di - si of
Glo - rious gates

a,
bove,

Pa - - ra - di - si of
Glo - rious gates

a,
bove,

Pa - - ra - di - si of
Glo - rious gates

a,
bove,

Pa - - ra - di - si of
Glo - rious gates

a,
bove,

Pa - - ra - di - si of
Glo - rious gates

[illegible]

a,
 bove,
 a,
 bove,
 a,
 bove,
 a,
 bove,
 dim. a,
 bove,
 dim. a,
 bove,
 dim. a,
 bove,
 dim. a,
 bove,
 glo - ri - a -
 Heav'n a -
 glo - ri - a -
 Heav'n a -
 glo - ri - a -
 Heav'n a -
 glo - ri - a -
 Heav'n a -

pp
 pp
 pp
 pp

3
 3

pp
 A - - - - - men.
 A - - - - - men.

pp
 A - - - - - men.
 A - - - - - men.

pp
 A - - - - - men.
 A - - - - - men.

pp
 A - - - - - men.
 A - - - - - men.

quasi niente
ppp
 a, bove. A - men.
 A - men.

ppp
 a, bove. A - men.
 A - men.

ppp
 a, bove. A - men.
 A - men.

ppp
 a, bove. A - men.
 A - men.

ppp
dim.

March. 1906

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‡WANDERING MINSTRELS	0 6			" (Tonic Sol-fa Notation) ...	1 6		
				WALTHER.			
				‡ODE TO A NIGHTINGALE	1 6		
				" (Tonic Sol-fa Notation) ...	0 9		
				WOOD.			
				‡ON TIME. An Ode	1 6		
				‡DIRGE FOR TWO VETERANS ...	1 6		

* Chorus Parts may be had.

† Orchestral parts are published.

N.B.—Full scores of most of the above Cantatas, &c., may be had on hire from the Publishers.

‡ Librettos are published separately.

† Band Parts may be had from the Publishers.

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